

# ART, DESIGN & TECHNOLOGY LEARNING RESOURCES: SECONDARY



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## INTRODUCTION

### WHY EXPLORE DESIGN?

Design is all around us, everyday and everywhere. Being able to decipher what is a successful and unsuccessful design is a key critical skill, not just for the study of Design and Technology but for how we live our lives.

Resources available in this pack, at the Gordon Russell Design Museum and on the website, have been developed to support students' personal, learning and thinking skills by looking at the influential work of Sir Gordon Russell and his company. The main focus of the workshop and this accompanying pack is the exploration of the work of a furniture designer and the products manufactured by a twentieth century company.

To encourage successful learners, confident individuals and responsible citizens exploring product design and the work of other designers and makers can promote the following skills:

- develop enquiring minds
- try alternative ideas and approaches
- apply knowledge to practical activities
- respond creatively to briefs
- reflect critically on products
- consider different points of view and use feedback constructively

- take the initiative in planning and organising activities
- explore their own and others' ideas and values
- working cooperatively with others
- consider the impact on others and the environment when designing products
- develop an understanding about sustainability
- develop an appreciation of product development processes

*“Gordon Russell stands as a towering figure in British twentieth-century design.”*

*Jeremy Myerson, biography of Sir Gordon Russell*

The museum collection has an exciting and rich range to encourage independent enquiry as they look at production processes, material choices and design ideas used by other designers.

Creative thinkers can be encouraged by looking at the creative approaches to design issues by successful designers making links to good design, technology knowledge and existing solutions.

## INTRODUCTION

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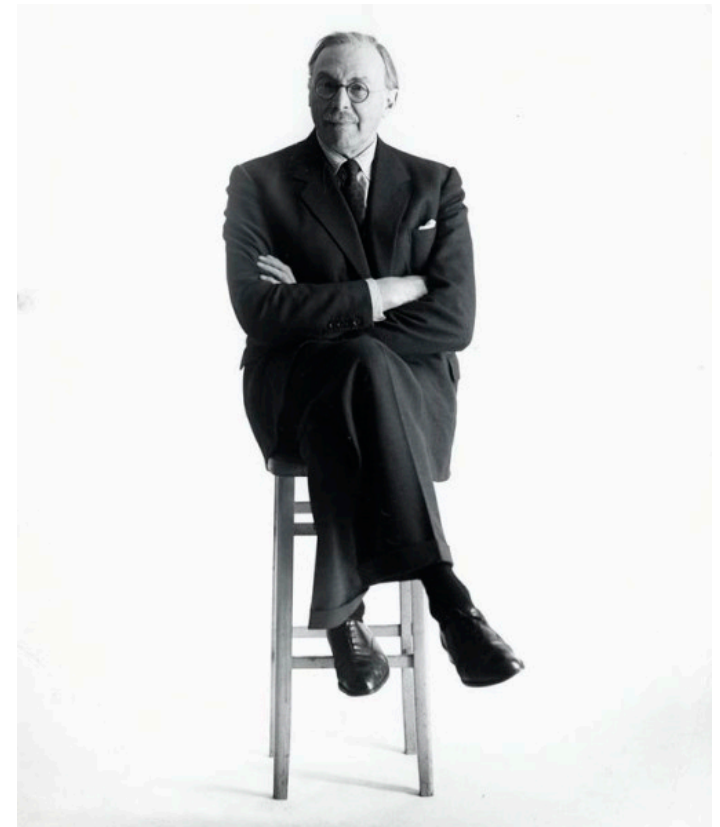
Team working starts with collectively discussing and collaborating on common goal projects, questioning their own and others' assumptions and ideas about good design.

Effective participation is promoted by engaging with designing and making in a range of different contexts including those beyond the classroom.

Reflective learners can use these design resources to critically assess product design, in this case furniture, against different criteria and the performance of other designers for both process and product.

*“Gordon Russell’s multi-faceted life... should be an inspiration to everybody, especially those involved in Design, the Arts, the Crafts and Furniture Making.”*

*Sir Terence Conran*



## WHAT'S IN THIS PACK

This pack has been developed to support secondary students and their teachers visiting the Gordon Russell Design Museum in Broadway or as a resource for use in school as they explore product design and develop their skills of critical evaluation.

### WORKSHOP INFORMATION

Teachers and lecturers can book the product evaluation workshop to support Design & Technology GCSE and A level specifications and the Diploma of Manufacturing and Design. It is an opportunity to look at the work of the influential twentieth century furniture designer Sir Gordon Russell.

The workshop includes:

- an introductory hands-on session looking at a range of materials, finishes and furniture manufacturing techniques used at Gordon Russell Limited
- a brief history of Sir Gordon Russell and his work and why he was an important figure in 20th century design
- images and information on the cabinet makers in the Broadway based company
- a guided 'highlights' tour of the collection on display looking at key pieces of furniture
- An opportunity to explore the furniture more closely with opportunities to draw and photograph in close observation

### RESOURCE BOX CONTENTS

A resource box is available for use as part of a visit to the Museum. It can also be used as part of an outreach visit to schools, please contact the Museum directly for further details.

The resource box was designed by Ray Leigh, Managing Director and Designer at Gordon Russell Ltd and made by local cabinet-makers. It is a fine example of both good design and high quality craftsmanship.

Contents of the box help to illustrate the background and principles of Sir Gordon Russell's company and its far reaching influence.

The box includes:

- examples of finished wood samples
- examples of different joints used in cabinet making which can be disassembled
- display boards of key artefacts and photographs of the collection
- background notes on key piece of furniture on display in the Museum
- background notes on the Gordon Russell company, employee roles and manufacturing processes used
- sketchbook drawings relating to the resource box and CAD/CAM working drawings provided by CADAM Services who provide CAD/CAM training to schools e-mail [cadamservices@btopenworld.com](mailto:cadamservices@btopenworld.com)

## FURNITURE TOUR HIGHLIGHTS

The tour of the collection uses furniture on display over two floors at the Museum to demonstrate four key areas of critical product evaluation:

- Aesthetic qualities – what does it look like?
- Materials – what is it made from?
- Functionality – how does it work?
- Impact – what effect does it have on other people or the environment?



PIECE OF FURNITURE	KEY FOCUS
Stow Chest	<ul style="list-style-type: none"> <li>• Design history movements - Arts &amp; Crafts</li> <li>• Influence of Ernest Gimson on GR</li> <li>• Use of wood</li> </ul>
Paris Cabinet	<ul style="list-style-type: none"> <li>• Use of colours in veneers</li> <li>• Use of wood</li> <li>• Use of non-ferrous material brass hinges</li> </ul>
Weston Dining Set	<ul style="list-style-type: none"> <li>• Influence of GR on other designers - Terence Conran/Habitat</li> <li>• Batch production manufacturing</li> <li>• Use of wood</li> </ul>
Utility Chest of Drawers	<ul style="list-style-type: none"> <li>• Design history movements - Utility</li> <li>• Influence of economics on design - WW2, materials and labour shortages</li> <li>• Use of wood</li> </ul>

PIECE OF FURNITURE	KEY FOCUS
Murphy Radios and Televisions	<ul style="list-style-type: none"> <li>• New technology influencing design and manufacturing including veneers, adhesives, bent plywood, lamin-board, finishes, WW2</li> <li>• Influences of economics on design - saved the company, Great Depression 1930s</li> <li>• Use of wood</li> </ul>
Macassar Desk	<ul style="list-style-type: none"> <li>• Design history movement - Modernism</li> <li>• Designing on paper (original drawings and contemporary CAD - CAM output)</li> <li>• Use of wood</li> </ul>
Utility Sideboard	<ul style="list-style-type: none"> <li>• Movement and rhythm</li> <li>• Pattern</li> <li>• Influence of method and manufacture (use of router on lamin-board)</li> <li>• Use of wood</li> </ul>
Drawing Chests	<ul style="list-style-type: none"> <li>• Shape and form</li> <li>• Influences on GR</li> <li>• Use of Wood</li> </ul>

PIECE OF FURNITURE	KEY FOCUS
Welbeck Sideboard	<ul style="list-style-type: none"> <li>• Line</li> <li>• Harmony and contrast</li> <li>• Balance and proportion</li> <li>• Style</li> <li>• Use of wood</li> </ul>
Coventry Chair (plus other examples)	<ul style="list-style-type: none"> <li>• Ergonomics</li> <li>• Anthropometrics</li> <li>• Influence of economics on design - design briefs/ technological specifications/ cost/consistency</li> <li>• Shape and form</li> <li>• Texture (rush seats on Bolton school chairs), leather on US version</li> <li>• Relationship with function (link to site architecture)</li> <li>• Use of wood</li> </ul>
Sycamore Series	<ul style="list-style-type: none"> <li>• Design history movements - Post-modernism</li> <li>• New technology influencing design and manufacturing including use of MDF</li> <li>• Use of colour - spray painted MDF red/black</li> <li>• Use of wood</li> </ul>

## VISITING THE MUSEUM

Space in the Museum is limited so study groups of not more than 16 students can be accommodated at one time. Please bring any sketchbooks or cameras with you to record ideas and be inspired!

### MAKE AN ADVANCE VISIT

Plan to make an advance visit if possible, we are very happy to help. There is no charge for the planning visit.

### PREPARATION

Have a clear focus and learning intention to the visit. Plan to involve any adult helpers who are accompanying the class so that they have a clear idea about the visit.

Discuss with pupils their expectations of the visit. What experiences do they already have of museums and galleries? What do they know about the exhibition and the Gordon Russell Design Museum already? This resource pack provides background information on some of the work of Sir Gordon Russell and his company.

Visit the website at [www.gordonrussellmuseum.org](http://www.gordonrussellmuseum.org) for further information about the exhibition and programme of events.

Allow approximately one and a half hours for the visit.



### FACILITIES

A limited range of giftware, books and postcards are on sale in the shop.

There is a ramp access to the building and a lift to the first floor.

Toilet facilities are available.

There are no lunch facilities on-site for school or college groups.



## PARKING

Parking for cars is marked in yellow on the map. These are pay and display car parks.

Coach drop-off points are available outside the Horse and Hound Public House on the left at the end of the High Street if driving towards Oxford (requires no crossing of the road).

Alternatively there is a coach drop-off point outside Lifford Hall, on the left of the High Street if driving towards Evesham (this requires crossing the road). The museum is a few hundred metres from both stopping points.

## BOOKING

A booking must be made at least one month before you plan to visit. We will send you confirmation by post or e-mail.

Gordon Russell Design Museum  
15 Russell Square  
Broadway  
Worcestershire WR12 7AR

01386 854695  
[www.gordonrussellmuseum.org](http://www.gordonrussellmuseum.org)



## BACKGROUND INFORMATION

Gordon Russell began designing furniture for his company by himself but the company grew to include the work of many other designers. There are also the designers who influenced Gordon Russell and the influence he in turn had on other designers both nationally and internationally.

### A BRIEF HISTORY

Gordon Russell, the furniture designer, began designing in Broadway in Worcestershire.

He learned about the craft of making furniture from the Guild of Handicraft in Chipping Campden, where he went to school and from the workmen in his father's antique business.

His early designs were influenced by the Arts & Crafts movement and the craft skills of the local Cotswold craftsmen.

Experiences fighting during WWI led to Russell wanting to return to do something positive and creative after seeing so much destruction in war.

His ideas about furniture changed over time and he began to use machines to produce pieces of furniture along with handmade production techniques. He wanted clean modern styles produced using high quality materials and best quality manufacturing.

After the 1930s Gordon Russell spent less time designing in the company so other designers joined the company bringing new ideas with them.



*Shipton Dressing Table, designed by R. D. Russell in 1934.*

Gordon's brother, Dick Russell, trained as an architect but also produced many designs for the company.

Some of the company designers included W. H. 'Curly' Russell (no relation to Gordon), Ray Leigh, Trevor Chinn, David Booth, Eden Minns, Martin Hall, Robert Heritage and many others.

There are four main types of designer: the architect-designer, the designer-maker, the consultant designer and the in-company designer.

Different types of designer have worked for or with Gordon Russell Limited throughout the company's lifetime.

## THE COMPANY

Growing up in and around Broadway in the Cotswolds had a great influence on the young Gordon Russell. From nearby Chipping Campden he was influenced by the work of C. R. Ashbee's Guild of Handicraft Trust and the Guildsman's Arts and Crafts ideals of handicraft and materials.

His early work owes a stylistic debt to Ashbee and to Ernest Gimson, also working in Gloucestershire in the early 20th century.



*Paris Cabinet, 1925.  
designed by Gordon  
Russell.*



*Introduction of batch production, 1929.*

As the furniture business changed dramatically during the 1920s, Russell's ideas were looking at innovative ways of creating high quality furniture using machine manufacturing.

During this time Gordon Russell produced over 1,000 designs which were kept in two plan chests designed to hold the drawings.

Gordon's brother Dick brought a different design culture to the business with new 'modernist' ideas being influenced by Europe and the United States of America.

By the 1930s Gordon Russell was concentrating on managing the company and its designers.

The 1930s brought its own challenges with a major worldwide economic crisis and the company was saved by a contract with Murphy to produce large quantities of cabinets to house radios.

The craze for this new household technology ensured the company's future. The success led to the opening of a new factory in Park Royal in London.

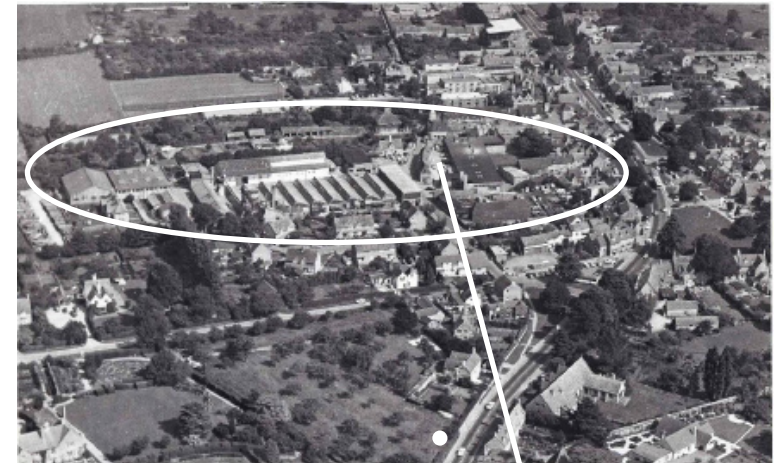


*Murphy radio and television cabinets*

In 1942 Gordon Russell was appointed chairman of the Utility Furniture Design Panel where he could argue that modern design was the only way to meet the wartime demand for 'pleasant furniture which was economical to produce and robust in performance'.

Gordon Russell later became a founder member of the Council of Industrial Design which opened the Design Centre in London in 1956 and thus became an influencer of other furniture designers.

Gordon Russell Limited was a significant employer in the village of Broadway. This aerial view shows the extent of the manufacturing, design and showroom buildings, the majority of which have been replaced by a supermarket and housing.



*Site of the original drawing office, now the Museum*

## DESIGNERS AND MAKERS

The firm, from its start, had a drawing office and an 'in-house' design team. The Gordon Russell Museum is now housed in this building in Broadway, Worcestershire.

The first showrooms were next to the Lygon Arms hotel but in the 1920s Russell opened a showroom in London, at 28 Wigmore Street and then moving to 40 Wigmore Street in the late 1930s in a shop designed by the architect Geoffrey Jellicoe.



*Early photograph of Broadway showroom*



*40 Wigmore Street, London showroom, 1920s*

The first designer was of course Gordon Russell himself but as the company grew so did his team. Led initially by W. H. (Curly) Russell, no relation to Gordon, the team was then headed up in later years with great distinction by Trevor Chinn. With increasing numbers of large furnishing contracts a separate team was created led by head designer, Martin Hall.

Part of the company's policy was also to commission outside design consultants. Reasons for this were to;

- Bring innovative ideas from the wider design world
- Stimulate and challenge standard workshop practices

Following the practice in Scandinavia designers were paid on a royalty basis – receiving payments for each piece of furniture of their design sold. The designer benefited from the success of their designs and the company would benefit from greater market research and cost awareness!

In the 1930s the principal consultants were Dick Russell (Gordon's brother), Eden Minns and David Booth, all architects and who influenced the company's move towards modernism. Dick Russell became Professor of Wood, Metals and Plastic at the Royal College of Art (RCA) and his architectural practice bought much work to Broadway.



During the postwar years a succession of designers were engaged on specific projects:

- Professor Robert Heritage – who succeeded Dick Russell at the RCA as head of the renamed School of Furniture
- Ron Carter
- Henry Long
- Professor Jorgen Kastholm – head of the Wuppertal School of Furniture in Hamburg
- Jens Risom

The first two designers along with Dick Russell were all appointed Royal Designers for Industry as was Gordon Russell himself in 1940.



By the late 1970s the company was enjoying a strong international reputation and was awarded the Presidential Award for Design Management by the Royal Society of Arts.

The company was admired not only for its design legacy of Gordon Russell but also for the Broadway factory's expertise and respect in their selection of materials.

An international design competition was organised with the Design Council and 'Architectural Review' in 1984 with over 120 entries from 17 countries. The three main prize winners all reflected the 'refined English Modernism' of Gordon Russell himself.

The acquisition of the company by chair maker Giroflex in 1986 and the emergence of Gordon Russell PLC continued the commitment to fine design and manufacture. They worked with the designer Adrian Stokes to create several ranges of furniture. These included office and conference furniture.



The company was again acquired by Steelcase Strafor in 1989 and the name 'Gordon Russell' has recently been bought by the furniture company Hands of Wycombe who are manufacturing a small selection of Gordon Russell designs.

## CAREERS AND JOBS

Throughout the 20th century there were four categories of furniture designers:

### The Architect-Designer

By the end of the 19th century many architects were designing furniture to furnish their buildings. Notable figures of this time were Charles Voysey, Ernest Gimson, Sidney Barnsley, Edwin Lutyens, Philip Webb, and Baillie Scott. There were also Charles Rennie Macintosh in Glasgow and Frank Lloyd Wright in America all working in the Arts and Crafts style. They were interested in all aspects of design within the building as well as furniture. They had a passion for quality and fine materials.

More recently many of the larger architectural firms employ a furniture designer working within the practice.

### The Designer-Maker

The Designer-Maker usually works on their own or with a small group of craftspeople. A 20th century example is Edward Barnsley who set up his workshop in the mid 1920s in Froxfield, Hampshire. Fine furniture making has been kept alive in the post WW2 era by distinguished Designer-Makers like John Makepeace and Martin Grierson. These workshops often train their own apprentices, vital in ensuring that cabinetmaking skills are not lost.

The designer guides the client on matters of design and detail. The client in return is acting as 'patron'. A successful commission depends on the strength of this relationship.

### The Consultant Designer

This category emerged after colleges began offering furniture and product design courses. They are often not a maker but understand a wide range of manufacturing techniques, technology and the nature of the materials. Commissions range from a 'one off' special to large scale production for furniture manufacturers. The very best designers are innovative, challenging and continually embracing new technology.

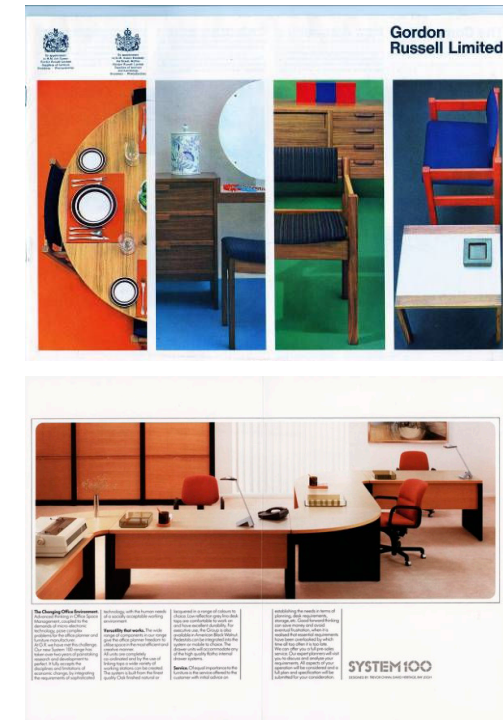
Job #	Customer	N.	Description	Trimmer	Cabinet Maker	Designer
	Farnshaw	5521/1	Executive Desk	Rio Blood	M.J. Holland	Ray Leigh
	Dalston	653X	Occasional Table	" "	D. Kinchin	Frost Chinn
	Brush Elec	963X	Boardroom "	Mac Ebony	I.F. Willmott	Martin Hall
	" "	964X	Wall Filerment	" "	J.W. Ball	" "
	" "	965X	" "	" "	D. Kinchin	" "
	Morples	958X	Extending Table	Rio Blood	" "	" "
	" "	588X/H	Conference "	" "	R.T. Smallbone	" "
	Dunbar	5521/1	Executive Desk	" "	S.D. Willcock	Ray Leigh
	" "	663X	Telephone Table	" "	M. Hubbard	" "
	" "	1995G	L Shaped Desk	" "	F.W. Clarke	Frost Chinn
	Copeland	969X	Mobile Pedestal	" "	I.F. Willmott	" "
	D. of E	960X	Sideboard	Eng Cherry	M.J. Holland	Frost Chinn
	" "	961X	Circular Table	" "	A.T. Harvey	" "
	Dunbar	272X/J	" "	Rio Blood	R.T. Smallbone	G.R. L <sup>td</sup>
	D. of E	588X	Boardroom Table	Mac Ebony	M.A. Paine	Martin Hall
	" "	978X	Extending "	Rio Blood	D. Kinchin	G.R. L <sup>td</sup>
	Ocean Transport	1009X	Circular	On Maple	I.F. Willmott	F.A. Bass
	" "	R/920	Executive Desk	" "	A.T. Harvey	Frost Chinn
	Apple Polygraph etc	588X/J	Conference Table	A. B. W.	F.W. Clarke	Martin Hall

## The In-Company Designer

In companies aiming to reach 'designer markets' the designer has an important role to play in workshop direction and policy. They may be working alone in a small company or as a leader in a larger manufacturing concern.

In well-organised companies the designer's role has responsibilities beyond solely designing. They may be involved in marketing, engaged in developing the promotional material including catalogues, photography and advertising. They should also participate in the design of the showrooms and exhibitions. In best practice firms that adopt a high level of corporate identity will be successful when facing fierce competition.

To discover more about designers linked to the Gordon Russell furniture company go to the Museum website [www.gordonrussellmuseum.org/designers](http://www.gordonrussellmuseum.org/designers).





## WORKING FOR GORDON RUSSELL LTD - TREVOR CHINN, CHIEF DESIGNER



“From a very early age I was fascinated with how things were made and constructed, especially buildings and wooden structures. It was in 1933 that I met a friend, a year older than me, who had exactly the same interest.

My friend, who was eleven years old, started woodwork lessons at school. I was worried I would have to wait a year before I could start those lessons too so I asked the Headmaster if I could start lessons at ten years old and he agreed.

I will always remember the thrill in those early lessons of being instructed in how to handle and use planes, chisels, hand drills and the various construction methods. Before I left school at 14 years old I completed four pieces of woodwork; a fire screen; an oak panelled slipper box; a twelve-sided occasional table in mahogany and an oak glazed-door bookcase with a small drawer above with ebony handles. I was told by the woodwork master that these small pieces of ebony had been donated by Gordon Russell. This was the first time I had ever heard this name.

In 1937 my friend was accepted as an apprentice cabinet maker at Gordon Russell Ltd and went on to become a very fine craftsman.

When I left school in 1938 I enrolled one evening a week to study Architecture and two evenings a week to study Building Construction. Two months into this training my friend now working at Gordon Russell Ltd told me about a vacancy at the company, for a junior in the drawing office. My father made immediate enquiries and I was called for an interview with W. H. (Curly) Russell (no relation to Gordon), the Chief Designer, and was accepted on a six month trial period.



*‘Bredon’ sideboard in Rosewood, designed by Trevor Chinn*

The following four years, before being called up for conscription into the Army during WW2, was a period of intense training from my teachers, W. H. Russell, Frank Whitton and the craftsmen and machinists in the workshops. During these years I continued with night classes.

My release from the Army came earlier than I had expected in the form of a 'Class B Release' to be sent back into industry. Information I received from the Employment Agency was that I was to be drafted to the Birmingham Carriage Company, but to my joy and excitement it was changed. I was to return to the design office at Gordon Russell Ltd!

My return to the design office was the beginning of many years of excitement and involvement with the company. It was to me a real privilege being in the early 1950s, a design assistant to W. H. Russell and a co-designer in many projects and then in the 1960s, on his retirement being appointed Chief Designer.

I count, as the most exciting period of my career with Gordon Russell Ltd, to be the middle of the 1960s to my retirement in 1988. Working within the company with other designers, Ray Leigh and Martin Hall, and also a number of Consultant Designers, R. D. Russell, Robert Heritage, Ron Carter, Henry Long and others, was a great and a very rewarding experience."

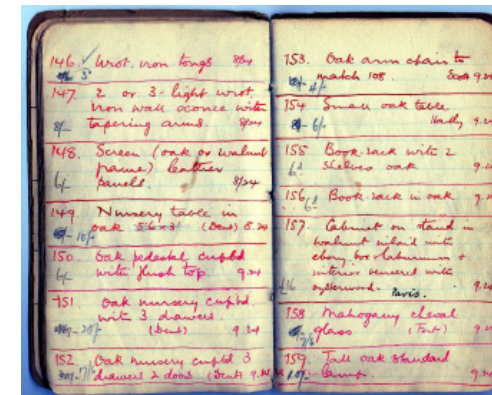
## DESIGN PRACTICE

You will notice many differences between this photograph of the Gordon Russell Company drawing office in the 1950s-60s and a drawing office of today.



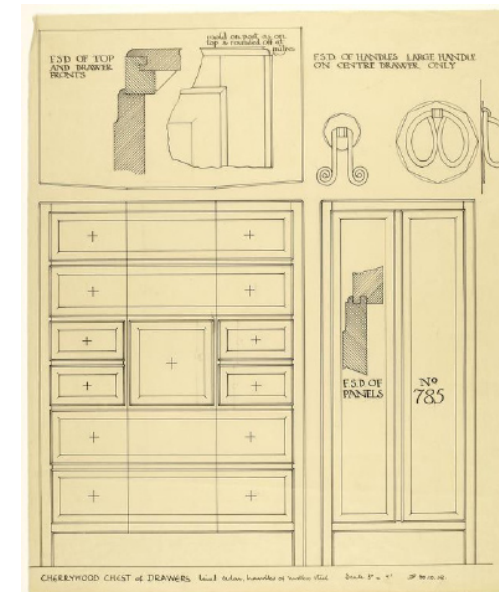
All designs were drawn by hand by a team of draftsmen. Computer-aided design and manufacture (CAD/CAM) were not introduced until the late 1980s.

Each piece of furniture designed by the company was recorded by hand in a series of record books. Every design was allocated a serial number and many pieces of furniture have a paper label attached somewhere on it with the number and the craftsman's name or names. This is quite useful nowadays to identify authentic Gordon Russell furniture in sales and as donations to the Museum.



Design 157 was the entry for the Paris cabinet of 1925 in the company record book

This chest of drawers design was also produced as a 'one-off' in holly for Right Honourable Lloyd George in 1928 and is on display in the Museum. It was called the 'Snowhill' chest of drawers when produced in limited numbers in cherry wood.



This was design number 785 out of the 1000 designs produced by Gordon Russell until he stopped designing in the 1930s. Many of the designs were named after local place-names.

## THE CABINET MAKERS

This photograph shows the small workshop where apprentices learnt their trade before working on the production lines.



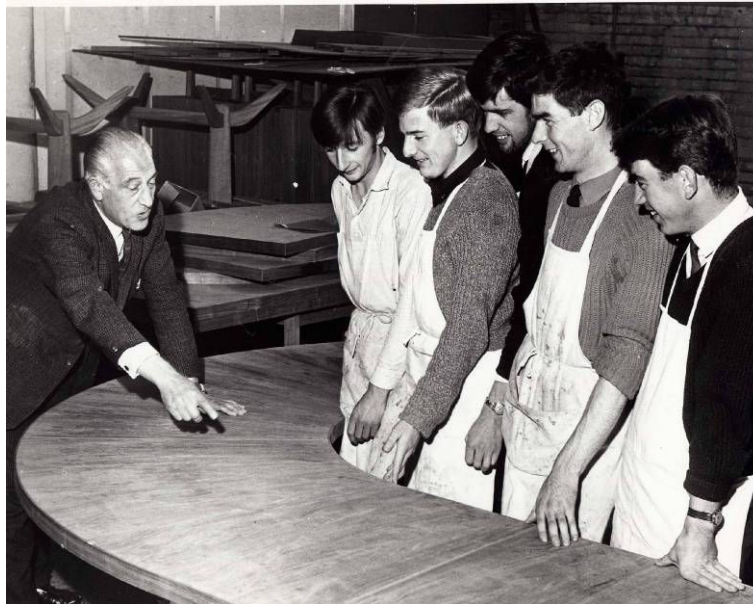
This is a photograph of the Gordon Russell workshops in c.1935 where batch produced components manufactured by machines are being assembled by hand.



Ex-employees have given personal photographs to the Gordon Russell Design Museum and are now kept with other materials in the archives of the Gordon Russell Trust. Here we have examples of employees, working out in the factory and the staff canteen.

If you are interested in training to become a designer there are many product and furniture design courses at colleges around the country. They are all looking for talented male and female students!

You can also learn how to design and make furniture as an apprentice (learning 'on the job' with a craftsperson or company).



## FURTHER INFORMATION

### CAREERS IN FURNITURE

- [www.furnituremkrs.co.uk](http://www.furnituremkrs.co.uk)
- [www.proskills.co.uk](http://www.proskills.co.uk)
- [www.prospects.ac.uk](http://www.prospects.ac.uk)
- [www.yourcreativefuture.org](http://www.yourcreativefuture.org)
- [www.connexions-direct.com](http://www.connexions-direct.com)
- [www.trainingandcourses.co.uk](http://www.trainingandcourses.co.uk)

Worshipful company of Furniture Makers  
Courses and qualifications  
Courses and qualifications  
Design Council website  
Career information for 14 year olds  
Courses and qualifications

### DESIGN SITES OF INTEREST

- [www.data.org.uk](http://www.data.org.uk)
- [www.csd.org.uk](http://www.csd.org.uk)
- [www.regionalfurnituresociety.com](http://www.regionalfurnituresociety.com)
- [www.c20society.co.uk](http://www.c20society.co.uk)
- [www.designhistorysociety.org.uk](http://www.designhistorysociety.org.uk)
- [www.design-council.org.uk](http://www.design-council.org.uk)
- [www.rca.ac.uk](http://www.rca.ac.uk)
- [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)
- [www.guildcrafts.org.uk](http://www.guildcrafts.org.uk)
- [www.artscouncil.org.uk](http://www.artscouncil.org.uk)
- [www.nadfas.org.uk](http://www.nadfas.org.uk)
- [www.artsandcrafts.org.uk](http://www.artsandcrafts.org.uk)
- [www.achome.co.uk](http://www.achome.co.uk)
- [www.decorativeartsociety.org.uk](http://www.decorativeartsociety.org.uk)
- [www.artsandcraftsmovementinsurry.org.uk](http://www.artsandcraftsmovementinsurry.org.uk)

Design and Technology Association  
Chartered Society of Designers  
Regional Furniture Society  
Twentieth Century Society  
Design History Society  
Design Council, London  
Royal College of Art  
Crafts Council, London  
Gloucestershire Guild of Craftsmen  
Arts Council, across the UK  
Decorative and Fine Art Society, across the UK

## MUSEUM AND HERITAGE SITES

- [www.courtbarne.org.uk](http://www.courtbarne.org.uk) Court Barn, Chipping Campden
- [www.artsandcraftsmuseum.org.uk](http://www.artsandcraftsmuseum.org.uk) Cheltenham Art Gallery and Museum Collection
- [www.tulliehouse.co.uk](http://www.tulliehouse.co.uk) Tullie House Museum
- [www.rodmarthen-mano.co.uk](http://www.rodmarthen-mano.co.uk) Rodmarton Manor, Gloucestershire
- [www.blackwell.org.uk](http://www.blackwell.org.uk) Blackwell House, Cumbria
- [www.owlpen.com](http://www.owlpen.com) Owlpen Manor, Gloucestershire
- [www.emerywalker.org.uk](http://www.emerywalker.org.uk) Emery Walker House, London (friend of William Morris)
- [www.csc.ucreative.ac.uk](http://www.csc.ucreative.ac.uk) Craft Study Centre, Franham, Surrey,
- [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk) National Trust, sites around UK
- [www.kelmscottmanor.co.uk](http://www.kelmscottmanor.co.uk) William Morris's home in Lechlade
- [www.geffrye-museum.org.uk](http://www.geffrye-museum.org.uk) Museum of Domestic Interiors, London
- [www.moda.mdx.ac.uk](http://www.moda.mdx.ac.uk) Museum of Domestic Design and Architecture
- [www.gimson.leicester.gov.uk](http://www.gimson.leicester.gov.uk) Online exhibition of the work of Ernest Gimson
- [www.vam.ac.uk](http://www.vam.ac.uk) Victoria & Albert Museum, London
- [www.designmuseum.org.uk](http://www.designmuseum.org.uk) Design Museum, London
- [www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk) Online Museum

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## IDEAS SHEET - PRODUCT CRITIC

**TASK!** Choose a piece of furniture that interests you. Make notes in your sketch book along with simple line drawings.

### WHAT DO YOU SEE?

Describe the product:

- Colour
- Shape and size
- Surface textures
- Any other visual features
- Style

### WHAT IS IT MADE OF?

What materials have been used to make this product?

Why do you think Russell choose those materials?

Was it a good choice? Why?

What alternative materials could have been selected?

### WHAT DOES IT DO?

What is the intended function of the product?

By looking at it, what does it do?

Does it do its job well? Explain your answer.

### WHAT IS ITS IMPACT?

Who do you think this product was designed for?

Why would you use this product?

What do you think the original design brief was that resulted in this product being designed and manufactured?



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